

Royal Greenwich Hospital

CONCISE DESCRIPTION

OF THE

ROYAL HOSPITAL

FOR

SEAMEN AT GREENWICH.

EXTRACTED FROM

THE HISTORICAL ACCOUNT

PUBLISHED BY THE CHAPLAINS.

SOLD ONLY AT THE HOSPITAL.



F A B R I C.

GREENWICH HOSPITAL was founded in 1694, by King William and Queen Mary, and is situated about five miles from London-bridge, on the southern banks of the Thames. It is elevated on a terrace, about 865 feet in length towards the river, and consists of four distinct piles of building, distinguished by the names of King Charles's, Queen Ann's, King William's, and Queen Mary's. The interval between the two most northern buildings, viz. King Charles's and Queen Ann's, forms the grand square, which is about 273 feet wide.

From the entrance at the north gate, the eye, passing thro' the grand square between the two colonades to the Queen's
B House,

House, is bounded by the Royal * Observatory, erected on an eminence in the park; the whole presenting the most magnificent and beautiful *coup d'œil* that can be imagined.

In the centre of the grand square stands a beautiful statue of his late Majesty King George the Second, executed by the famous Rysbrach, and carved out of a single block of white marble which weighed eleven tons. This block was taken from the French by Admiral Sir George Rooke, and the statue presented by Sir John Jennings, Knt. at that time Master and Governor of the Hospital, as a mark of his respect and gratitude to his Royal Master. On the pedestal are the following inscriptions by Mr. Stanyan. †

On the East side:

*—hic requies senectæ
hic modus lasso maris & viarum
militiæq;*

* This Observatory was begun to be erected on the 10th of August, 1675, by order of King Charles the Second.

† Author of the Grecian History, &c.

On

On the West :

— *fessos tuto placidissima portu
accipit.*

On the North :

hic ames dici pater atq; princeps

A N D

Underneath the Royal standard :

Imperium pelagi.

On the South :

Principi potentissimo

Georgio II^{do}

Britanniarum regi

Cujus auspiciis & patrocinio

Augustissimum hoc hospitium

Ad sublevandos militantium

in classe emeritorum

Labores——a regis ipsius ante cessoribus

fundatum

Auctius indies et splendidius

exurgit

Johannes Jennings *Eques*
Ejusdem hospitii præfectus
Iconem hanc pro debitâ suâ
Erga principem reverentiâ
Et patriam charitate
posuit

Anno Domini

MDCCXXXV.

We now proceed to give a particular description of each of the four distinct buildings before mentioned, all of which are quadrangular. The first, called King Charles's building, is on the west side of the great square; the eastern part of which was the residence of Charles the Second, and was erected by Mr. Webb, after a design of that celebrated architect, Inigo Jones; it is of Portland stone, and rusticated. In the middle is a tetrastyle portico of the Corinthian order, crowned with its proper entablature, and a pediment. At each end is a pavilion formed by four corresponding pilasters of the same order

order with their entablature, and surmounted by an attic order with a balustrade.

In the tympanum of the pediment is a piece of sculpture consisting of two figures; the one representing *Fortitude*; the other, *Dominion of the Sea*.

The north front, which is towards the river, presents the appearance of two similar pavilions, each having its proper pediment supported by a range of the same Corinthian columns before mentioned, and their entablature. Over the portal, which joins these two pavilions, is an ornament of festoons and flowers. In the tympanum of the eastern pediment, which was part of the palace, is a piece of sculpture representing the figures of *Mars* and *Fame*, and, in the frieze, is the following inscription:

Carolus II. REX.

A REG, XVI.

The south front of this building corresponds with that of the north, except the sculptures and inscription. The west front consists of a brick building, called the * Bafs Building. In the middle it has a pediment with carving, in the tympanum, consisting of the national arms supported by two genii, with marine trophies and other ornaments. The carving of the pediment is allowed to be well executed in alto relievo; it is 30 feet in length, and 7 feet 7 inches in height. On the other side of the square, towards the east, is Queen Ann's Building, having its north, west, and south fronts nearly similar to King Charles's, last described; but the sculptures in the pediments, as well as in the western pediment of the north front of the last-mentioned building, still remain unfinished.

To the southward of these are the other piles of building, with a Doric colonade

* This Bafs Building is intended to be taken down and rebuilt, in a style similar to the rest.

adjoining to each. That to the west is called King William's; and that to the east, Queen Mary's.

King William's Building contains the great hall, vestibule and dome, designed and erected by Sir Christopher Wren. The tambour of the dome is formed by a circle of columns duplicated, of the Composite order, with four projecting groups of columns at the quoins. The attic above is a circle without breaks covered with the dome, and terminated with a turret.

The west front of this building is of brick,* and was finished by Sir John Vanburgh, who was Surveyor of the Hospital. In the middle is a tetrastyle frontispiece of the Doric order, the columns of which are nearly six feet in diameter, and proportionably high, with an entablature and trygliphs over them, all of Portland stone. At each end of this front is a pavilion crowned with a circular pediment, and in

* This part of the building is intended to be cased with stone.

that at the north end is a piece of sculpture, consisting of groups of marine trophies, and four large heads, embossed, representing the four winds ; with a *Sea Lion and Unicorn*.

The north and south fronts of this building are of stone ; the windows of which are decorated with architraves and imposts rusticated, and the walls crowned with cornices. On the east stands Queen Mary's Building, in which is the chapel, as before mentioned, with its vestibule, and a cupola corresponding to the other. These two buildings were named in honour of the Royal Founders, and were intended to have been alike ; but in the latter, however, more regard has been paid to convenience than to ornament, and the whole front of it is of Portland stone and in a plain style.

The colonades adjoining to these buildings are 115 feet asunder, and are composed of upwards of 300 duplicated Doric columns and pilasters of Portland stone,
20 feet

20 feet high, with an entablature and balustrade. Each of them is 347 feet long, having a return pavilion at the end 70 feet long.

The east and west entrances of the Hospital are formed by two rusticated piers, with iron gates, having the porters lodges adjoining. On the rustic piers* of the west entrance are placed two large stone globes, each six feet in diameter, one cœlestial, the other terrestrial.

On the former are inlaid with copper, twenty-four meridians, the equinoxial, ecliptic, tropics, and polar circles; and a great number of stars, of the first, second, and third magnitude, are represented according to their relative positions. On the latter, the principal circles are inlaid in the same manner, with the parallels of latitude to every ten degrees in each hemisphere; the outline of the land and sea is also described, with the track of Lord

* If these piers and globes were moved to the north gate on the Terrace adjoining the river (as hath been proposed) they would be seen to much greater advantage than in their present situation.

Anson's voyage round the earth in his Majesty's ship Centurion. The globes are placed in an oblique position, agreeable to the latitude of the place in which they stand, and were delineated by Mr. Richard Oliver, formerly mathematical master at the academy at Greenwich.

In different parts of this extensive fabric, commodious apartments are provided for the Governor and principal officers, and wards are properly fitted up for the pensioners and nurses; who (together with the officers' families, inferior officers, and servants, resident within the walls) amount to nearly 2500 persons.

When we consider the beauty, solidity, and magnificence of this superb structure, and the excellent uses to which it is appropriated, it must ever be contemplated with reverence and admiration, as a work of national grandeur, and at the same time the noblest monument of wisdom and benevolence.

The following table shews the names of the wards contained in each building, with the number of beds in each ward.

KING CHARLES's BUILDING.

		Ground Floor.	First Floor.	Second Floor.
Monk	} west wing	11		
Prince		12		
Restoration	} east wing	8		
Orford		14		
Coronation	} west	.	43	
Succesfs		.	11	
Neptune		.	12	
London		.	12	
Royal Charles		.	37	
Royal Escape and Greyhound	} east wing.	.		18
Soldado		.		12
North Crown		.		35
South Crown		.		26
Pallifer	fourth wing	.	.	

KING WILLIAM's BUILDING.

	Ground Floor.	First Floor.	Second Floor.	Third Floor.
Boyne	48			
Nassau	59			
Association and Kent Hall		62		
Royal William		55		
Sandwich Hall		21		
Ramillies			50	
Barfleur			58	
Union . west wing			46	
Marlborough				5
Namur				5
Britannia . west wing				4

King Charles's
King William's
Queen Ann's
Queen Mary's

Ground Floor.	First Floor.	Second Floor.	Third Floor.	QUEEN ANN'S BUILDING.				Ground Floor.	First Floor.	Second Floor.
11				Jenninngs				16		
12				Wager				16		
8				Edinburgh	} west wing			19		
14				Le Barrington				19		
	43			Augusta				13		
	11			Hawke				14		
	12			Weasel	} east wing			14		
	12			Windfor Castle				16		
	37			Royal George					40	
				Vanguard					23	
		18		Victory	} west				23	
		12		West Norris					17	
		35		Prince of Orange					17	
		26		Princess of Orange					15	
			50	East Norris	} east				15	
				Louisa Hall						10
				Torrington						26
				Cumberland						24
				Royal Oak	} west					23
				Shrewsbury						17
				Princess Amelia						15
				Carolina						15
				Hamilton	} east					15
				Princess Mary						15

Ground Floor.	First Floor.	Second Floor.	Third Floor.
8			
9			
	62		
	55		
	21		
		50	
		58	
		46	
			56
			50
			46

551

QUEEN MARY'S BUILDING.

	Ground Floor.	First Floor.	Second Floor.	Third Floor.	Fourth Floor.
Sandwich	20				
Hardy	24				
Council	30				
Rodney	74				
Royal Charlotte		211			
Prince of Wales		82			
Anson			76		
Duke			134		
Townsend			82		
Queen				210	
King				82	
New Ward					24
Duke of York					43

1092

	Number of Beds.
Charles's Building	301
William's ditto	551
Ann's ditto	437
Mary's ditto	1092
Total	2381

T H E

P A I N T E D - H A L L ,

THE painting of this Hall, which is executed in a masterly manner, was undertaken by Sir James Thornhill, in 1708.

In the cupola of the vestibule is represented a compass, with its proper points duly bearing ; and in the covings, in chiaro oscuro, the Four Winds, with their different attributes.

Over each of the three doors are compartments, in chiaro oscuro (supported by boys, supposed to be the sons of poor seamen) containing the names of the several benefactors to the Hospital ; and above, in a niche, is the figure of Charity.

In this vestibule is the model of an antique ship, presented by the late Lord Anson ; the original, which is of marble, and

was found in the Villa Mattea in the 16th century, now stands before the Church of Sta. Maria in Rome, hence called Sta. Maria in Navicella.

From this vestibule a large flight of steps leads into the Saloon, or grand Hall, which is about 106 feet long, 56 wide, and 50 high ; ornamented with a range of Corinthian pilasters standing on a basement, and supporting a rich entablature above. Between them, on the south side, are the windows, two rows in height, the jambs of which are ornamented with roses impanelled. On the north side are recesses answering to the windows, in which are painted, in chiaro oscuro, the following allegorical figures, viz. *Hospitalitas*, *Magnanimitas*, *Liberalitas*, *Misericordia*, *Generositas*, *Bonitas*, *Benignitas*, *Humanitas*.

In the frieze around the Hall is the following inscription :

*Pietas augusta ut habitent secure et publice
alantur qui publicæ securitati invigilarunt
regia Grenovoci Mariæ auspiciis sublevandis
nautis*

nautis destinata regnantibus Gulielmo & Maria MDCXCIV.

Over the great arch, at the west end, are the British arms, supported by Mars and Minerva, which are very finely sculptured.

On the cieling are the portraits of King William and Queen Mary, the Royal Founders, furrounded by the Cardinal Virtues, &c. and with the emblematical representation of the Four Seasons of the Year; this cieling is very well described by Sir Richard Steel, in his *LOVER*; of which the following is a Copy.

“ In the middle of the cieling is a very
 “ large oval frame, painted and carved in
 “ imitation of gold, with a great thick-
 “ nefs rising in the inside to throw up the
 “ figures to the greater height; the oval
 “ is fastened to a great suffite adorned
 “ with roses, in imitation of copper. The
 “ whole is supported by eight gigantic
 “ figures of slaves, four on each side, as
 “ though they were carved in stone; be-
 “ tween the figures, thrown in heaps into
 “ a covering

“ a covering, are all manner of maritime
 “ trophies in metzo-relievo ; as Anchors,
 “ Cables, Rudders, Masts, Sails, Blocks,
 “ Capitals, Sea-guns, Sea-carriages, Boats,
 “ Pinnaces, Oars, Stretchers, Colours, En-
 “ signs, Pennants, Drums, Trumpets,
 “ Bombs, Mortars, Small-arms, Grenades,
 “ Powder-barrels, Fire-arrows, Grappling-
 “ irons, Cross-staves, Quadrants, Com-
 “ passes, &c. all in stone-colours, to give
 “ the greater beauty to the rest of the ciel-
 “ ing, which is more significant.

“ About the oval in the inside are
 “ placed the twelve signs of the Zodiac ;
 “ the six northern signs, as Aries, Taurus,
 “ Gemini, Cancer, Leo, Virgo, are placed
 “ on the north side of the oval ; and the
 “ six southern signs, as Libra, Scorpio, Sa-
 “ gittarius, Capricornus, Aquarius, Pisces,
 “ are to the south, with three of them in
 “ a groupe, which compose one quarter of
 “ the year : the signs have their attitudes,
 “ and their draperies are varied and adapted
 “ to the seasons they possess, as the cool, the
 “ blue, and the tender green to the Spring,
 “ the yellow to the Summer, and the red
 “ and

“ and flame colour to the Dog-days and
“ autumnal season ; the white and cold
“ to the winter ; likewise the fruits and
“ the flowers of every season as they suc-
“ ceed each other.

“ In the middle of the oval are repre-
“ sented King William and Queen Mary
“ sitting on a throne, under a great pavi-
“ lion, or purple canopy, attended by the
“ four cardinal virtues, as Prudence, Tem-
“ perance, Fortitude, and Justice.

“ Over the Queen's head is Concord,
“ with the Fasces ; at her feet two doves,
“ denoting mutual concord and innocent
“ agreement, with Cupid holding the
“ King's sceptre while he is presenting
“ Peace, with the Lamb and Olive Branch,
“ and Liberty expressed by the Athenian
“ cap to Europe, who laying her crowns
“ at his feet, receives them with an air of
“ respect and gratitude. The King tram-
“ ples Tyranny under his feet, which is
“ expressed by a French personage with his
“ leaden crown falling off, his chains,
“ yoke, and iron sword broken to pieces,

“ cardinal’s cap, triple crowned mitres,
 “ &c. tumbling down. Just beneath is
 “ Time bringing Truth to light, near
 “ which is a figure of Architecture hold-
 “ ing a large drawing of part of the Hof-
 “ pital with the Cupola, and pointing up
 “ to the Royal Founders, attended by the
 “ little genii of her art. Beneath her is
 “ Wisdom and Heroic Virtue, represented
 “ by Pallas and Hercules, destroying Am-
 “ bition, Envy, Covetousness, Detraction,
 “ Calumny, with other vices, which seem
 “ to fall to the earth, the place of their
 “ more natural abode.

“ Over the Royal pavilion is shewn, at a
 “ great height, Apollo, in his golden cha-
 “ riot, drawn by four white horses at-
 “ tended by the Horæ, and morning dews
 “ falling before him, going his course
 “ through the twelve signs of the Zodiac ;
 “ and from him the whole plafond or
 “ cieling is enlightened.

“ Each end of the cieling is raised in
 “ perspective, with a balustrade and elliptic
 “ arches, supported by groupes of stone

“ figures, which form a gallery of the
“ whole breadth of the Hall; in the mid-
“ dle of which gallery (as though on the
“ stock) going into the upper Hall, is seen
“ in perspective the Tafferil of the Blen-
“ heim man of war, with all her galleries,
“ port-holes open, &c. to one side of which
“ is a figure of Victory flying with spoils
“ taken from the enemy, and putting them
“ aboard the English men of war. Before
“ the ship is a figure representing the City
“ of London, with the arms, sword, and
“ cap of maintenance, supported by Thame
“ and Isis, with other small rivers offer-
“ ing up their treasures to her. The river
“ Tine pouring forth sacks of coals. In
“ the gallery on each side the ship are the
“ Arts and Sciences that relate to Naviga-
“ tion, with the great Archimedes, many
“ old philosophers consulting the com-
“ pass, &c.

“ At the other end, as you return out of
“ the Hall, is a gallery in the same manner,
“ in the middle of which is the stern of a
“ beautiful galley filled with Spanish tro-
“ phies. Under which is the Humber

“ with his pigs of lead. The Severn with
“ the Avon falling into her, with other
“ lesser rivers. In the north end of the
“ gallery is the famous Ticho Brahe, that
“ noble Danish Knight, and great ornament
“ of his profession and human nature.
“ Near him is Copernicus with his Pytha-
“ gorean system in his hand; next to him
“ is an old mathematician holding a large
“ table, and on it are described two princi-
“ pal figures, of the incomparable Sir Isaac
“ Newton, on which many extraordinary
“ things in that art are built. On the
“ other end of the gallery, to the south, is
“ our learned Mr. Flamsteed, Reg. Astron.
“ Profess. with his ingenious disciple, Mr:
“ Thomas Weston. In Mr. Flamsteed’s
“ hand is a large scroll of paper, on which
“ is drawn the great eclipse of the Sun
“ that will happen in April——1715;
“ near him is an old man with a pendulum
“ counting the seconds of time, as Mr.
“ Flamsteed makes his observations with
“ his great mural arch and tube on the
“ descent of the moon on the Severn,
“ which at certain times form such a roll
“ of the tides, as the sailors corruptly call

“ the Higre, instead of the Eagar, and is
 “ very dangeroua to all ships in its way.
 “ This is also expressed by rivers tumbling
 “ down by the moon’s influence into the
 “ Severn. In this gallery are more Arts
 “ and Sciences relating to Navigation.

“ All the great rivers, at each end of the
 “ Hall, have their proper product of fish
 “ issuing out of their vases.

“ In the four great angles of the cieling,
 “ which are over the arches of the galleries,
 “ are the four elements, as Fire, Air,
 “ Earth, and Water, represented by Ju-
 “ piter, Juno, Cybele, and Neptune,
 “ with their lesser deities accompanying,
 “ as Vulcan, Iris, the Fauni, Amphitrite,
 “ with all their proper attitudes, &c.

“ At one end of the great oval is a large
 “ figure of Fame descending, riding on the
 “ winds, and founding forth the praises of
 “ the Royal Pair.

“ All the sides of the Hall are adorned
 “ with fluted pilasters, trophies of shells,
 D 2 “ corals,

“ corals, pearls ; the jambs of the win-
“ dows ornamented with roses impanneled,
“ or the opus reticulamium, heightened
“ with green gold.

“ The whole raises in the spectator the
“ most lively images of Glory and Victory,
“ and cannot be beheld without much
“ passion and emotion.”

From this Saloon you ascend, by another flight of steps, into the upper Hall, the cieling and sides of which are adorned with different paintings. In the center of the cieling is represented Queen Ann and Prince George of Denmark accompanied with various emblematical figures.

In the four corners are the arms of England, Scotland, France, and Ireland, between which are the four quarters of the world, Europe, Asia, Africa, and America, with the emblems and productions of each.

On the left hand side as you enter is a painting in imitation of basso relievo, representing the landing of the Prince of Orange,

Orange, afterwards King William. On the right hand over the chimney is the landing of King George the First at Greenwich.

At the farther end of this Hall are painted the portraits of King George the First and his Family, with many emblematical figures ; amongst which the painter (Sir James Thornhill) has also introduced his own portrait.

On the right and left of the entrance are allegorical paintings representing *The Public Weal*, and *Public Safety*.

The whole of this celebrated work was not completed till 1727, and cost 6685 *l.* being after the rate of 3 *l.* per yard for the cieling, and 1 *l.* per yard for the sides.

C H A P E L.

THE interior part and roof of the former Chapel, which was executed under the direction of Mr. Ripley the Surveyor, being destroyed by fire on the 2d of January, 1779, has been restored in the most beautiful and elegant style of Grecian Architecture, from designs of the late Surveyor, James Stuart, Esq; the celebrated publisher of the Antiquities of Athens, and under the superintendance of Mr. William Newton, clerk of the works.

Immediately before the entrance of the Chapel is an octangular vestibule, in which are four niches, containing the statues of Faith, Hope, Charity, and Meekness, executed in a capital style, at Coade's Ornamental Stone Manufactory, at Lambeth, from designs by West; from which vestibule you ascend, by a flight of 14 steps, to the Chapel, which is 111 feet long and 52 broad, and capable of conveniently accommodating 1000 Pensioners, Nurses, and

and Boys, exclusive of pews for the Directors, and for the several Officers, Under-Officers, &c. Over the portal or great door of the Chapel is this inscription, in letters of gold :

“ Let them give thanks whom the Lord hath redeemed, and delivered from the hand of the enemy.” Ps. 107.

The portal consists of an architrave, frize, and cornice, of statuary marble, the jambs of which are twelve feet high in one piece, and enriched with excellent sculpture. The frize is the work of Bacon, and consists of the figures of two angels with festoons supporting the Sacred Writings, in the leaves of which is the following inscription :

“ The Law was given by Moses ;

*“ But Grace and Truth came by JESUS
CHRIST.”*

The great folding doors are of mahogany highly enriched, and the whole composition of this portal is not, at this time, to be paral-

leled in this, or, perhaps, in any other country.

Within this entrance is a portico of six fluted marble columns fifteen feet high. The capitals and bases are Ionic, after Greek models. The columns support the organ gallery, and are crowned with an entablature and balustrade enriched with suitable ornaments.

On the tablet in the front of the gallery is a basso-relievo, by Coade, representing the figures of Angels sounding the harp ; on the pedestals on each side, are ornaments consisting of trumpets and other instruments of music ; and, on the tablet beneath, is the following inscription in letters of gold:

“ Praise him with the sound of the trumpet :

“ Praise him with stringed instruments and organs.” Ps. 150.

In this gallery is a very fine organ, made by Mr. Samuel Green.

On each side of the organ gallery are four grand columns; their shafts of Scagliola in imitation of Sienna marble, by Richter, and their capitals and bases of statuary marble: At the opposite end of the Chapel are four others of the same sort, which support the arched cieling and roof. These columns are of the Corinthian order, and, without their pedestals, are 28 feet high.

On the sides of the Chapel, between the upper and lower range of windows, are the two galleries, in which are pews for the officers and their families; those of the Governor and Lieutenant Governor, which are opposite each other, are distinguished by ornaments consisting of the naval crown, and other suitable insignia. Underneath these galleries, and the Cantilivers which support them, are ranges of fluted pilasters. The Cantilivers are decorated with antique foliage; the entablature over the pilasters with marine ornaments; the interval between them with festoons, &c. and the pedestals of the balustrade in the front of the galleries with tridents and wreaths.

The tablets in the middle of each balustrade contain the Hospital arms, by Coade, and the frize below is carved with foliage in the Greek mode. Over the lower range of windows are paintings, in chiaro oscuro, representing some of the principal events in the life of our Saviour, which are accompanied with ornaments of Candelabra and festoons.

Above the galleries is a richly carved stone fascia, on which stands a range of pilasters of the Composite mode, their shafts being of Scagliola, corresponding with those of the eight great columns, and, jointly with them, appearing to support the epystylium which surrounds the whole Chapel. This epystylium is enriched with Angels bearing festoons of oak-leaves, dolphins, shells, and other applicable ornaments. From this rises the curved cieling which is divided into compartments and enriched with foliage, golochi, &c. in the antique style. Between the upper pilasters are recesses, in which are painted, in chiaro-oscuro, the Apostles and Evangelists.

At

At each end of the galleries are concave recesses, the coves of which are ornamented with coffers and flowers carved in stone; in these recesses are the doors of entrance to the galleries, decorated with enriched pilasters and entablatures, and a group of ornaments, consisting of the naval crown wreathes of laurel and tridents. Above the doors are circular recesses, containing paintings, in chiaro-oscuro, of the prophets Isaiah, Jeremiah, Moses, and David.

The communion table is a semi-oval slab of statuary marble near eight feet long. The ascent to it is by three steps of black marble, on which is fixed an ornamental railing representing festoons of ears of corn, and vine foliage. This table is supported by six cherubim standing on a white marble step of the same dimensions, executed at Coade's manufactory, on each side of which are placed two elegant Candelabra.

Above is a painting by West, in a superb carved and gilt frame, representing *the Preservation of St. Paul from shipwreck on the island of Melita.**

This picture is 25 feet high and 14 wide, and consists of three principal groups. The first, which is at the lower part, represents the mariners and prisoners bringing on shore the various articles which have been preserved from the wreck: Near these is an elegant figure, supposed to be a Roman lady of distinction, clasping with affection an urn containing the ashes of her deceased husband, who had fallen in the wars of Judea. Before her is an aged, infirm man, who, being unable to assist himself, is carried in the arms of two robust young men.

In the middle part of the piece is the principal group, consisting of St. Paul shaking into the fire the viper that had fas-

* A Sermon was preached upon this subject by the Rev. John Cooke, M. A. First Chaplain, at the opening of the Chapel, on Sunday the 20th of September 1789. To be had at the Hospital.

tened on his hand, the brethren who accompanied him, his friend the Centurion, and a band of Roman soldiers with their proper insignia.

The figures above these, on the summit of the rocks, form the third group; and consist of the hospitable islanders lowering down fuel and other necessaries for the relief of the sufferers,

The sea and wrecked ship (which at this point of time are considered as an episode) appear in the back ground, and combine to exhibit a scene that cannot fail of having a proper effect on the minds of sea-faring men, and of impressing them with a due sense of their past preservation, and their present comfortable situation and support in this glorious asylum for naval misfortune and naval worth.

On either side the arch which terminates the top of this picture, are Angels of statuary marble as large as life, by Bacon; one bearing the Cross, the other the emblems of the Eucharist. This excellent combination

nation of the works of art is terminated above in the segment between the great cornice and cieling by a painting of the Ascension designed by West, and executed by Rebecca, in chiaro oscuro; forming the last of the series of paintings of the life of our Saviour which surround the Chapel.

The middle of the aisle, and the space round the altar and organ gallery, are paved with black and white marble in golochi, frets, and other ornaments; having, in the centre, an anchor and seaman's compass.

The pulpit is on a circular plan, supported by six fluted columns of lime-tree, with an entablature above, richly carved, and of the same material. In the six intercolumns are the following alto-relievos, taken from the Acts of the Apostles, executed from designs by West at Coade's manufactory.

The Conversion of St. Paul,

[Acts, chap.

ix.

Cornelius's vision,

x.

Peter released from prison by the Angel, xii.

Elymas

Elymas struck blind, xiii.

St. Paul preaching at Athens, and converting Dionysius the Areopagite, xvii.

Paul pleading before Felix, xxiv.

The reader's desk is formed on a square plan, with columns at the four corners, and the entablature over them similar to those of the pulpit; in the four inter-columns are also alto-relievos of the Prophets, from designs by the same artist.

Daniel.

Micah.

Zachariah.

Malachi.

The following paintings, in chiaro-oscuro, relative to our Saviour, are placed over the lower windows:

The first four of the series, painted by De Bruyn, are at the east end of the south side of the Chapel, and represent,

The Nativity.

The Angel appearing to the shepherds.

The

The Magi worshipping.

The Flight into Egypt.

The four, which follow on the same side,
are by Catton, and represent,

St. John baptizing.

Calling of St. Peter and St. Andrew.

Our Saviour preaching from a ship to the
people on the shore.

The stilling of the tempest.

The four at the west end of the north side,
are by Milburne, and represent,

Our Saviour walking on the sea, and sa-
ving Peter from sinking.

The blind man cured by a touch.

Lazarus raised from the dead.

The Transfiguration.

The next four on the same side are by Re-
becca, and represent,

The Lord's supper.

Our Saviour carried before Pilate.

The Crucifixion.

The Resurrection.

The Apostles and Evangelists in the recesses between the upper windows, and the four Prophets in the circles above the gallery-doors, are by the last-mentioned artist, after designs by Mr. West.

The principal artificers who were employed in rebuilding the Chapel were,

Mr. John Deval, Mason.

Mr. Richard Lawrence, Carver.

Mr. Samuel Wyatt, Carpenter.

Mr. James Arrow, Joiner.

Mr. John Papworth, Plasterer.

COUNCIL-ROOM.

ADjoining to the Governor's apartment in King Charles's Building, is a room so called, where the Directors occasionally meet on the affairs of the Hospital ; and a council is held every Friday (or oftener if necessary) by the officers intrusted with the internal Government of the Pensioners, &c.

In this room are several paintings.

At the upper-end is a whole-length portrait of King George the Second in his robes, by Schakleton, the bequest of a former Governor, Admiral Townsend.

On each side of it are two half-lengths, one of K. William, the other of Queen Mary, by Sir Godfrey Kneller, the gift of the late Sir John Van Hattem, Knight, of Dinton Hall, Bucks.

At the lower end is a whole-length portrait, by Gainborough, of the present Earl of Sandwich, the gift of Sir Hugh Palliser, Bart. the present Governor,

On the right is a half-length portrait, by Sir Peter Lely, of Edward, the first Earl of Sandwich, who was killed in the engagement in Solbay in 1672, the gift of the present Earl.

On the left is a half-length of Lord Viscount Torrington, by Davison.

Over the chimney is a whole-length portrait of Robert Osbolston, Esq. (whose munificent benefaction has already been noticed) copied from an original in the possession of Lord Aylmer, a former governor, at the expence of the Hospital, by Degard.

On the right hand of the chimney is a whole-length portrait of Lord Viscount Torrington, by Davison, in 1734.

On the left a ditto, by Richardson, of Admiral Sir John Jennings, a former governor.

Near the window at the upper-end of the room is a three-quarter oval of Captain Clements, a former lieutenant governor, by Greenhill, pupil of Sir Peter Lely, the gift of the captain's widow.

At the lower end the head of a venerable old man, said to have been the first pensioner who was admitted into the Hospital.

In the pannel opposite the chimney is a spring-clock, by Holmes, ornamented with the signs of the zodiac, beautifully carved and gilt, from a design of the late Mr. Stuart, when surveyor of the Hospital.

Under several of the above pictures are some of Sir James Thornhill's original sketches, for the paintings in the great Hall, presented by the said Mr. Stuart, and the Rev. Mr. T. Cox, of Badbey, Northamptonshire.

ANTI-CHAMBER *to the* COUNCIL-ROOM.

Near the door is a month equation clock with a double pendulum, by Quare; and, in different parts of the room, the following paintings, viz:

Two large sea pieces given by Philip Harman, Esq. representing the naval exploits of his ancestor, Captain Thomas Harman, in the Reign of King Charles II; one, at the upper-end of the room, being an engagement between the Tyger frigate, commanded by Captain Harman, and eight Dutch privateers, in opposition to which he conducted a large fleet of colliers into the river Thames, without the loss of one, when there was the greatest want of coals in London; the other, over the door at the lower-end, being an engagement between the same Captain, in the same frigate, and a Dutch man of war, in the Bay of Bulls; in which the latter was taken and towed into the harbour of Cadiz, in sight of a squadron of Dutch ships riding there,

In

In other parts of the room are six small pictures representing the loss of the Luxemburg galley, commanded by William Kellaway (which was burnt in the year 1727, on her passage from Jamaica to London) and the subsequent distresses of part of her crew; the gift of Mr. Parker, executor to Captain Maplesden, late Lieutenant Governor of the Hospital.

INFIRMARY.

THE Infirmary, designed by Mr. Stuart, the late surveyor, and completed under the direction of Mr. Robinson, then clerk of the works, is a quadrangular brick building 198 feet in length, and 175 feet in breadth; and divided into two principal parts, one for the patients under the care of the physician, and the other for those whose cases require the attendance of a surgeon.

Each

Each part is two stories in height, containing a double row of rooms, being altogether in number 64, calculated to hold 256 patients; each room has a chimney place, with an aperture near the cieling for the purpose of ventilation, and will accommodate four patients.

In the fore-part of this building, which consists of the physician's division, is the Hall; opposite to it, in the back part, which belongs to the surgeon, is the kitchen; and in the upper story is a small Chapel, where prayers are read by the Chaplains twice a week, for the benefit of the patients.

In the four angles and other parts of the building, are the Dispensary and Surgery, and apartments for the physician; for the surgeon and dispenser, with their respective assistants; and for the matron; and adjacent, within the walls, are hot and cold baths.

S C H O O L.

THIS building, designed by Mr. Stuart, the late surveyor, was erected near the Hospital, under the superintendence of Mr. Newton, clerk of the works, and is 146 feet in length, and 42 in breadth, exclusive of its Tuscan colonade, intended for a play-place and shelter for the boys in bad weather, which is 180 feet long, and 20 feet broad.

In this building is a school-room 100 feet long, and 25 broad, capable of containing 200 boys; in the two stories above are dormitories of the same size, fitted up with hammocks for the boys to sleep in. Adjoining are rooms for the guardian, nurses, and other necessary attendants; and at a small distance, a good house for the school master.

6 FEB 60

N. B. There are now maintained in the Hospital,

2350 Pensioners.

140 Nurses.

150 Boys, the sons of seamen.

